

MUSICAL GAZETTE

An Independent Journal of Musical Events

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



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SATURDAY, MAY 17, 1856.

[PRICE 3d.
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Musical Announcements, &c.

BROMLEY CHORAL SOCIETY

(Kent).—On Thursday, June 5th, will be performed (for the first time) W. C. Filby's Sacred Cantata, the "TWENTY-THIRD PSALM," together with Selections from Haydn's "Creation," Mendelssohn's "St. Paul," and Rossini's "Stabat Mater." The whole proceeds will be devoted to the Fund for Enlarging and Improving the Organ in Bromley Parish Church. Conductor, Mr. W. C. Filby; Pianist, Mr. Pennell Cole (pupil of Mr. Filby). Tickets, 3s. 6d., 2s. 6d., and 1s.

The "TWENTY-THIRD PSALM" is now publishing by Messrs. Ewan and Co., Oxford-street, where tickets for the above concert may be had. Price—to subscribers, 7s. 6d.; to non-subscribers, 10s. 6d.

HERR CARL A. LAUE, Professor of

the Cithar, begs to announce to his pupils and friends that he will return to London on the 10th of June next. Communications to be addressed to his residence, 17, Woburn-place, Russell-square.

MR. and MRS. ALFRED GILBERT

and MISS COLE beg to announce that their Fourth Annual Series of Classical Chamber CONCERTS will take place at Willis's Rooms, on Mondays, June 2, 16, and 30.—13, Berners-street, Oxford-street.

MISS MESSENT and Mr. BRINLEY

RICHARDS beg to announce that their ANNUAL CONCERT will take place at Willis's Rooms, on Tuesday Evening, May 27, 1856, to commence at 8 o'clock. Vocalists: Mme. Clara Novello, Miss Messent, and Miss Dolby; Frederick Von Der Osten (from Leipzig, his first appearance), Mr. Elliot Galer, Mr. Weiss, and Mr. Frank Bodda. Instrumentalists: Violin, Herr Molique; Violoncello, Signor Platti; Piano-forte, Mr. Brinley Richards. Conductors, Messrs. Benedict, F. Mori, and Herr Ganz. Single tickets, 7s. each; reserved seats, 10s. 6d., to be obtained of all the principal music-sellers, and of Miss Messent, 6, Hinde-street, Manchester-square.

SALISBURY CATHEDRAL.—There

is a vacancy for a Bass Voice. Unexceptionable testimonials both of ability and moral character will be required. Attendance daily at morning and evening services. Salary, including gratuities and a small freehold house, £58 per annum. No one need apply who has not been educated in a cathedral choir. Address to Mr. Corfe, organist, Salisbury.

HANOVER - SQUARE ROOMS.—

Under the patronage of Her Grace the Dowager Duchess of Hamilton, Her Grace the Duchess of Manchester, Her Grace the Duchess of Wellington, the Right Hon. the Viscountess Chelsea, the Lady E. Montagu.—HERR E. MOLIQUE begs to announce that he will give a Morning Concert at the above rooms on Monday, June 3, commencing at 3 o'clock.—Reserved seats, 10s.; unreserved seats, half-a-guinea each; to be had of Herr Molique, 9, Houghton-place, Amptill-square; and at the principal music-sellers.

ST. MARTIN'S HALL.—Rossini's

Stabat Mater and Mendelssohn's Hymn of Praise will be performed on Wednesday, May 21, under the direction of Mr. John Hullah. Vocalists: Madame Clara Novello, Miss Sherrington, Miss Banks, Miss Dolby, Mr. Swift, and Mr. Thomas.—Tickets, 1s., 2s. 6d.; stalls, 5s. Commence at 7.30.

BARON CELLI, Maitre de Chapelle

to the late King of Bavaria, and Professor of Singing to Mdme. Grisi, Albertazzi, Boccabadati, Schuberbeckner, &c., is in town for the season. Applications for lessons to be made at his residence, 70, Welbeck-street, Cavendish-square.

MR. GEORGE BUCKLAND begs to

inform Secretaries of Literary Institutions, in town and country, that he cannot accept engagements after May 24th.—Regent Gallery, Regent-street.

SIGNOR GIULIO REGONDI begs

to announce that his ANNUAL MORNING CONCERT will take place at the Hanover-square Rooms, on Friday, May 30, commencing at 2 o'clock precisely. Vocalists:—Madame Clara Novello, Miss Stabach, Madlle. Frederica Rainaldi, Miss Lascelles, Madame Viardot Garcia, and the gentlemen of the Orpheus Glee Union. Instrumentalists:—Piano-forte, Herr Tedesco; harp, Herr Oberthur; violoncello, Herr Lidet; guitar and concertina, Signor Giulio Regondi. Conductor, Signor Li Calci. Reserved seats, half-a-guinea, to be had only of Signor Giulio Regondi, 24, Upper George-street, Bryanston-square. Tickets, 7s. each, to be had of the principal music-sellers.

M. ALEXANDRE BILLET begs to

announce that his ANNUAL PERFORMANCES of CLASSICAL PIANO-FORTE MUSIC will take place this season, at his residence, 12, Russell-place, Fitzroy-square, on Thursday, May 23, and June 20: to commence at 3 o'clock. Terms for subscription for the two Matinees, one guinea. Subscribers' names received at Wessell and Co.'s, 229, Regent-street; and at M. Billet's residence.

MR. AGUILAR begs to announce

that his ANNUAL CONCERT will take place at the Hanover-square Rooms, on Thursday, June 19th. Further particulars will be duly announced: Reserved seats, 10s. 6d.; single tickets, 7s.

MR. FRANK BODDA'S GRAND

CONCERT, Exeter Hall, Monday, May 19th.—Messdames Novello and Viardot Garcia will sing the grand duetto from "Maria Padilla." Bishop's glee "Blow, gentle gales," by Novello, Viardot, Reichardt, Frank Bodda, and Formes. Arabella Goddard will perform Liszt's Fantasia on "Lucia." New Songs, by Misses Birch, Poole, and Dolby. Reichardt will sing Balfe's serenade "Good Night;" Swift, Wallace's new "Song of Peace." Messdames Rudersdorf, Caradoc, Falconi, Amadei, Endersohn, Ferrari, Bassano, Messent, Ransford, Lascelles, Huddart, Manning, Herren Formes, Reichardt, Messrs Swift, Galer, Haigh, P. Bodda, Burdini, Lawler, Ferrari. Grand Aria Finale de la "Sonnambula," by Viardot Garcia. Selections from "Truvatore," &c. Lazarus, Nicholson, C. Harper, T. Harper, Baumann, Kuhe, Henry Blagrove, Deichmann, Richardson, Case, Land, &c. &c. Tickets (limited), 1s., 2s., 3s., 5s., and 7s., at Mr. Frank Bodda's residence, 2, Nottingham-terrace, York-gate, Regent's park, principal music-sellers and libraries.

MR. VAN PRAAG begs to inform

his Patrons, also Ladies and Gentlemen of the Musical Profession, that he continues the management of Concerts, Matinees, and Soirees, as well as the superintendence of bands, choruses, &c. Soliciting a continuance of the Patronage he has of late years received, it will be his constant study to merit the same.

All communications addressed to Mr. Van Praag, at Mr. Brettell's Printing-office, 25, Roper-street, Haymarket, will receive immediate attention.

M. CHARLES HALLE begs to

announce that his second and third PIANO-FORTE RECITALS, at his residence, 47, Bryanston-square, are fixed for May 22nd and June 5; to commence at 3 o'clock. Tickets may be obtained at Messrs. Cramer and Neale's, 301, Regent-street, and at Mr. Halle's residence.

MADAME JENNY GOLDSCHMIDT

LIND has most kindly consented to sing the following pieces at Mr. BENEDICT'S ANNUAL EVENING CONCERT, at Exeter-hall, on Wednesday, May 31:—In the first part—Duet, "I Montanari," or Styrian Melodies, as originally composed by Mr. Benedict, for Madame Goldschmidt and Sig. Belletti; grand scena and aria, "Squallida veste e bruna," from Turco in Italia, by Rossini; and in the second part, the favourite duet, "La Mere Grand," by Meyerbeer, with Madame Viardot. Mr. Otto Goldschmidt will perform Bach's Concerto for two pianofortes with Mr. Benedict. Further details will be duly announced. Reserved seats, £1 1s.; unreserved seats, 10s. 6d. The places will be appropriated according to priority of application, and no more tickets will be issued than can be conveniently accommodated. Applications for tickets to be made to Mr. Mitchell, Royal Library, 33, Old Bond-street; and to Mr. Benedict, 2, Manchester-square.

CHOIR BENEVOLENT FUND &c.

established 1851, for the Relief of Widows and Orphans of Organists and Lay Clerks of Cathedral and Collegiate Churches.—THE ANNIVERSARY DINNER will be held at the Freemasons' Tavern, on FRIDAY, the 13th of June, 1856.—Sir THOMAS GLADSTONE, Bart., in the Chair.—Dinner on the Table at Six o'clock precisely.—During the evening a selection of Glee, Madrigals, &c., will be performed by a select and efficient Choir.—Tickets, £1 1s. each, may be had of Messrs. Addison and Co.; 210, Regent-street; or the Honorary Secretary, 12, Denbigh-place, Fimlico; and at the Freemasons' Tavern.—Ladies' Tickets to the Gallery, including Refreshments, 5s. each.—GEORGE GRAY, Hon. Secretary.

MR. WM. STERNDALÉ BENNETT

respectfully announces to his Friends and the Public that his last PERFORMANCE of CLASSICAL PIANO-FORTE MUSIC (13th annual series) will take place at the HANOVER-SQUARE ROOMS, on Tuesday Evening, June 3.—Tickets to be had of Mr. W. S. Bennett, 15, Russell-place, Fitzroy-square; Leader and Cook, 63, New Bond-street; and of the principal Music-sellers.

MR. and Mrs. PAGET (R.A.M.),

Bass and Contralto, may be engaged for Concerts and Oratorios, in town or country. Mrs. Paget will shortly visit London for the season. Address (at present) Atherstone, Warwickshire.

MISS ELIZA HUGHES (R.A.M.),

Soprano. 69, Great Queen-street, Lincoln's-inn-fields.

TO AUTHORS and COMPOSERS.—

J. H. JEWELL (from Soho-square), Music-Seller and Publisher, having taken the extensive Premises, 104, Great Russell-street, Bloomsbury, is now prepared to undertake every description of Music Engraving, Printing, &c., at the most moderate charges.—Works revised for Press.—Estimates given

NOTICES, &c.

Post Office Orders for 3s. 3d. (town subscribers) or 4s. 4d. (country) should be made payable to JOHN SMITH, Charing-cross Office, and addressed 141, Strand.

Every exertion will be made for the punctual delivery of the GAZETTE. Complaints on this subject should be sent direct to our Office.

RECEIVED.

H. R. Limerick (See No. 15); Dr. J. (acknowledged in No. 14 as T. S., in mistake); W. L. Salford (received, but omitted to be acknowledged; sorry to give you the trouble of writing); H. B. Chichester; S. P. Egremont; H. H. Norwich; W. M. Masham; M. A. Exeter; C. T. Tunbridge; Miss R. Aberdeen; H. N. Leicester; J. G. Newbury; Dr. M. Abingdon; A. S. H. Exeter; S. Harrow; W. H. A. Clapham; P. P. Cambridge; G. J. P. Berkeley-place; D. P. H. Oxford-street; J. F. K. Northampton; W. E.; J. P.; J. O. P. Nottingham; P. O. Barnes; L. S. Nottingham; H. E. P. Plymouth; A. S. Edinburgh; J. L. Gresham; G. H. S. Sheffield; J. W. Edgbaston; B. Oxford; W. W. Huddersfield; T. D. Lancaster; H. J. Dartmouth; G. B. A. Beliat; E. E. Macclesfield; H. J. Manchester; J. L. Oldham; T. R. Broughton-lane; E. A.; T. T. Devonport; M. L. Brighton; J. F. C. Leeds; J. H. N. Pensance; J. S. Liverpool; G. G. Macclesfield; J. D. Carlisle; S. P. Dover; C. R. Egremont; W. F. C. Northwick; J. J. Leamington; P. S. Coventry; J. M. Aberdeen; A. B. Ludlow; E. S. B. Chester; W. D. H. Islington; H. B. Chichester; Miss W. Swansea; C. J. Walton; J. S. Exeter-hall; J. J. Morley's Hotel; M. Leicester-square; S. Regent-street; H. L. Conduit-street; C. P. Maddox-street; Miss M. Hyde-street; W. W. Portland-street; M. Newman-street; K. Soho-square; S. Princes-street; B. St. Swithin's-lane; H. Mining-lane; J. M. Moorgate-street; T. Aldermanbury; J. W. Francis-street; F. L. Tavistock-place; W. Hunter-street; S. Cheapside; J. A. J. Lower Clapton.

THE MUSICAL GAZETTE

SATURDAY, MAY 17, 1856.

"W. P."—see our correspondence—is a bit of a growler. Why does the fact of the Brothers Holmes being brothers English render it doubtful that they should be cordially received in England "on their return from the Continent," or that there should be any hesitation on the part of their countrymen in acknowledging their talent? As far as we can judge, there is a very fair disposition just at the present time to give support to English artistes, and we cannot bring ourselves to believe that if the foreign artistes and professors, now settled in London, were exterminated forthwith, and the English musical world began *de novo*, that the cause of "native talent" would be advanced one step. Fair and honourable competition is wholesome in every calling, and the presence of successful foreigners in this country should stimulate the musical profession to constant exertion to gain or maintain good positions. It is of little use for a musical man to sit down and grumble, simply because some meritorious artiste comes from abroad and meets with speedy success; he should rather consider that such are but units in the great continent of Europe, and that in the country from which such a person comes there are hundreds of his fellow-countrymen probably as jealous of the success which attends him in England as are those Englishmen who witness it here. No one finds fault with Arabella Goddard for being fêted and raved about all over Germany—no one complains that Lydia Thompson, our prettiest and gracefulest English *danceuse*, meets with a perfect heap of engagements in Prussia, Hungary, and everywhere else—no one considers it a grievance that Mr. Swift was successful in Portugal, Catherine Hayes in Italy, or the Brothers Holmes on the Continent generally: then why should not foreign artistes be allowed to make the exchange and to achieve an English reputation? We grant that a few years ago an Englishman with a moustache could command a much greater fee for instruction in music than an Englishman without one, so absurdly ridiculous was the public predilection for foreign musicians, and even many of our professional friends seem to acknowledge that the

same weakness still exists, and take advantage thereof by foreignizing their names in some way; thus, in concert announcements, we see the names of Madame Costantini, Madame Howard Paul, Madame Weiss, Madame Newton Frodsham, Madame Endersohn, —ladies who are notoriously English, and who should glory in the fact. We firmly believe that this prejudice, which *did* exist, and to an immense extent, is so surely diminishing, that if these ladies assumed their proper names or prefixes, henceforth neither their income nor their musical reputation would suffer one jot. While such titles remain, it is an acknowledgment that the bearers believe a foreign name or handle carries greater weight, and this notion we should like to remove. If the name in any case were not euphonious, as we stated in an early number, we should exchange it for some other English one; but why an original English name should be retained, and *Mrs.* exchanged for *Madame*, we are at an immense loss to know. How odd such exchange would look with some names, such as Madame Brown, Herr Jones, Signor Robinson!

Touching, however, the predilection for foreign talent of which our correspondent lamentably epistolizes. The same law of nature—for we may call it so—which secures an English *artiste* a reception exactly according to his merits in a foreign land will always provide for a like welcome in this country to any Continental celebrity who chooses to visit us. "Too much familiarity breeds contempt," "Est natura hominum novitatis avida," and, lastly, the sacred proverb, "A prophet is not without honour, save in his own country," all bear upon this subject. We none of us think highly of that which is always with us; even objects which at first sight, or strains which at first hearing, excite our wonder or delight, become insignificant in our eyes or tiresome to our ears upon intimate acquaintance, and our second quotation, "the natural fondness for novelty," is thereby immediately involved, while the third would seem to establish the fact that fame was chiefly to be earned in foreign lands. Do we dig gold or find precious stones in England? Should we prize them "then as now" if we did? Assuredly not. The farther off a thing is, the more we want it, and if this is human nature—"which it is"—neither the *Musical Gazette* nor English musicians will ever alter it. We have never heard the brothers Holmes. The *Musical Gazette* is English to the backbone, but when we do hear them we shall speak of them not as Englishmen but as *artistes*.

All who have the opportunity of perusing this Number of our Journal, and wish to enter their names as Subscribers, are requested to write direct to the Office, 141, Strand, stating with which Number their Subscription is to commence; or, if they prefer obtaining the *Musical Gazette* through their Booksellers or News-venders, an intimation that they have so done will be gratifying to the Proprietors.

Metropolitan.

NEW PHILHARMONIC SOCIETY.
(Continued from page 159.)

THE instrumental selection at this concert was altogether good. There was a concerto for the violin by Spohr (the 7th), a concerto for the pianoforte by Beethoven, a new overture, *Hamlet*, by Mr. G. A. Macfarren, and Weber's overture to *Euryanthe*. The violin concerto was played by M. Sainton, which is tantamount to saying that it had an excellent exponent. The reception of the work was so cordial that we trust Spohr's violin concertos may be brought to light and put into sound a little more frequently: being a great violinist and composer he can scarcely have written one that is not worth bringing forward. The rondo in this particular concerto has a very taking theme: it is in 3-8 time, and of graceful motion, not faster than *allegretto*. It partakes, both in

movement and melody, of the Bohemian or Tyrolean styles. Beethoven's G minor concerto was really beautifully played by Mr. John Barnett, a nephew of the composer, John Barnett, and a pupil of Dr. Wylde. This very promising young artiste made his first appearance at these concerts some three years ago—unless our memory errs—when he played the same concerto: at that time his youth was against his grasping the great Beethoven; now, though of comparatively tender years, he not only mastered its intense difficulties, but gave a most excellent reading of the work, and at its conclusion was rewarded with hearty applause.

The "Hamlet" overture is decidedly the best Mr. Macfarren has written, but it would puzzle any conjuror to thoroughly apprehend it at a single hearing. Here is the argument:—

"Hamlet's melancholy—aggravated by the frivolities of the court—yielding to his love of Ophelia—his foreboding of the purpose of the ghost's visitation—the ghost's appearance to him—he addresses it—the spirit of the murdered king reveals the secret of his death and exhorts his son to avenge him—he adjures his companions not to relate what they have seen, and the ghost, invisible, calls upon them to swear—this awful scene is opposed by the revelry of the court—in the midst of this, the ghost's revelation is ever present to Hamlet—it distracts him from his love of Ophelia—the scene with her in the gallery—the play scene, where his melancholy is disguised under the pretence of riotous gaiety—the scene with the queen in the closet, where, urged by the same intention that prepared him for the ghost's disclosure, he presses upon her the subject of his melancholy—the frivolity of the court again obtrudes itself upon him—he leaves for England, thinking of Ophelia and of the ghost—he returns, remembering her love, to learn of her madness and her death—this excites him for the present time to action—in the midst of his phrenzy he remembers the ghost's exhortation—the cause of his melancholy, which has always made him a passive reflector, is now his motive for desperate action—the last scene, where he dies, knowing the ghost's admonition to be fulfilled."

It is something to have such copious explanations of what the music purporteth: indeed, without them we doubt if the overture, which is necessarily incoherent and moody, would be appreciated. Even with the argument before us during the performance it is difficult to associate some of the latter sections with the music, so doubly-extra-imaginative are they. Some of the former are more evident; for instance the ghost speaks by means of the *bassi*, the violins the while playing *tremolando*, &c. The overture was written expressly for the New Philharmonic Society, and we doubt not that it will be repeated before the close of the season.

The vocalists were Miss Sherrington and Herr Rokitsanski. The fair young Irish girl sang an air from Mozart's *Clemenza di Tito*, and a ditto from Ambröise Thomas's opera of *Le Caid*, the latter being the best performance we have yet heard from Miss Sherrington, who has more spirit than judgment. Herr Rokitsanski—a big basso—sang a song with chorus from Spohr's *Jessonda*, a fine composition, finely rendered, and warmly received. The concert concluded with Mozart's overture to *Così fan tutte*, played more slowly than we like to hear it. Mr. Benedict conducted.

The third concert, on Wednesday last, was for the benefit of the Brompton Hospital for Consumption, the announcement of which drew a very large audience. The programme possessed the excellent qualities of novelty and intrinsic worth, the former being exemplified in Robert Schumann's pianoforte concerto and Mr. Howard Glover's cantata "Tam O'Shanter," and the latter in Beethoven's symphony in A, and overtures by men of no less established fame than Weber, Mendelssohn, and Mozart. Dr. Wylde conducted—resigning the *bâton* in favour of Mr. Howard Glover when "Tam" was performed—and Mdlle. Krall and Mr. Miranda were the vocalists. Weber's overture was the brilliant—all Weber's preludes are brilliant—*Ruler of the Spirits*, which, though not quite steadily played, formed an excellent pioneer to a good programme. It was succeeded by the lovely *preghiera*, "Thou' clouds by tempests," from *Der Freischütz*, sung by Mdlle. Krall, a Dresden vocalist, who has just commenced her second visit to England. Mdlle. Krall possesses a good voice, pure and equal, and sings with much feeling, but we should like to have heard her in some aria of different style; that of Gluck's, which she subsequently introduced, being too similar in weight to Weber's. The applause of the audience was freely bestowed upon the

Freischütz aria, while that of Gluck was indifferently received; the audience evidently expected something lighter, and, as only one piece intervened, they were just in their expectation of greater variety. The pianoforte concerto, which was played by Madame Schumann, contains immense difficulties for the solo instrument, the left hand being especially taxed, but every passage was distinctly articulated, and the composition, which is new to us, appeared to be thoroughly developed. It is a work of great breadth and some originality: the *andante* is quite a little dialogue in short sentences between the pianoforte and orchestra, and the *finale*, in 3-4 time, has a second subject, *pianissimo* and *staccato*, of remarkably syncopated character. Beethoven, in his symphonies has indulged in this to a remarkable extent, but the passages in which he employs this peculiar accent are chiefly *forte*, whereas this, by its softness and detached character, has a doubly deceptive effect. Madame Schumann was rapturously received on her entrance, and applauded at the end of each movement. It is called a concerto in A minor, but the first movement is in that key; the *andante* is in F, and the *finale* in A major.

Beethoven's symphony in C minor was advertised up to the day of the concert, but it turned out that the one in A was chosen. Both are considered the finest this wonderful man wrote, and we know not to which to give the palm. That in A is most imposing in its opening movement; that in C minor the most extraordinary and mysterious. The C minor dazzles with its triumphant march, while the other excites the utmost wonder with its daring transitions, and effects thoroughly unlooked for and unexpected. It was played with abundant spirit, but the *pianos* in the *andante* were very noisy *pianos*. Dr. Wylde succeeded once in obtaining the required whisper, but it was only done by his ejaculating the comparative degree of the adjective soft, in a tone audible to the entire assembled company. This should not be; why cannot the *pianos* be practised at rehearsal?

Mendelssohn's overture (*Melusina*) is very rarely heard, which is very surprising, since next to the *A Midsummer's Night Dream* we should imagine it to be the most taking of his four overtures; the *cantabile* phrase for the clarinet is a charming melody that cannot fail to please an uninitiated auditor (speaking of the clarinet, it has, in this overture, a passage particularly similar to that for the same in the A minor (Scotch) symphony). Mendelssohn's descriptive overtures, "The Calm Sea and Prosperous Voyage," and the "Isles of Fingal," are pretty well known, and explain themselves at once by their titles; *Melusina* is less frequently heard, and less is known concerning the legend which provoked the composition. Our country readers have not the opportunity of perusing the New Philharmonic concert-books; we, therefore, extract from that of last Wednesday the outline of the romantic German tale.

"In the days of Otto, King of France, Raimund, son of the Count Forst, comes to the Castle of Count Emmerich, of Poitiers. Here he has the misfortune, unwittingly, to kill his host. Wandering in his grief through the forest, he meets three lovely women, one of whom is Melusina. She comforts him under his sorrow, and at last he marries her: all the incidents of the marriage—one of great pomp—being related in a long chapter. Before the wedding, Melusina exacts from Raimund a promise, on oath, that every Saturday is to be her own day: on which he is neither to seek her society, ask for her, nor allow any one to watch her.

"In due time his wife presents the Knight with ten sons, who all become strong and valiant, winning crowns and dominions for themselves, and performing prodigies of valour against Turks and Giants. At the end of many years of the happiest life, Raimund is, one Saturday, stirred up by the taunts and insinuations of his brother to break his vow, and discovers that, on the mysterious day devoted so exclusively to retirement, the hapless Melusina returns to the shape of a sea monster or mermaid, retaining however the lovely face which had so captivated her horror-stricken husband. For some time the Knight observed a profound silence upon this discovery; but news arriving of the cruelty and sacrilege of Geoffrey, one of their younger sons, he reproached her with her terrible secret, attributing the wickedness of her children to their fatal parentage.

"The unfortunate Melusina received the intelligence of her husband's breach of faith with the keenest sorrow, informing him that the result would be to condemn her to wander about for ever in the fearful shape from which she had hitherto been exempt for six days in the week. After this, they took leave of one another with much love, and she warned him that whenever a sound of

weeping should be heard over the Castle, and her form be seen in the air, it was a sign that the castle was about to have a new lord. She then floated out of the window, and, hovering three times round the tower, disappeared with sad shrieks. [This part of the tale is full of the most simple and heart-breaking pathos and beauty.] After the loss of his wife, Raimund leaves his castle, and, heart-broken, enters the Monastery of Montserrat. 'Now it came to pass, that when the time arrived that Raimund should die, in the dead of the night a sad voice of wailing was heard high in the air over the Castle of Luisina; and, looking out of the castle, those who dwelt there perceived Melusina, half-woman, half-fish, floating three times round the tower and singing a sorrowful lament; which thing happened on three several nights, and after this Raimund died.

"Geoffrey, in pursuit of new Giants, comes at last to the kingdom of Norheimer, and here he finds the tomb of his grandfather, King Helma, and from an inscription learns the particulars of the terrible curse which has driven his mother from her happy home, to wander a wretched spirit till the end of the world."

"Tam o'Shanter," a musical setting of portions of Burns's poem, and entitled "a characteristic cantata for a tenor voice, chorus, and orchestra," was produced last year at one of the concerts of this Society, under the direction of Hector Berlioz, and its unequivocal success secured its performance at the Birmingham Festival. The representation on Wednesday night was by no means satisfactory; the wind instruments were obstinately loud—the chorus was less numerous, and, we fancied, less effective than last year—and the beat of the conductor's foot was wonderfully audible through a great portion of the composition. Perhaps the want of an extra rehearsal necessitated this; if so, the New Philharmonic Society are to blame. When a native composer's work is to be performed, it is worth doing well, and if an extra rehearsal conducted to the well-doing, that should be readily granted. The music of "Tam o'Shanter" is as descriptive—both vocal and instrumental—as could be desired, the Scottish style being throughout preserved without its having the slightest commonplace effect; a matter of no small difficulty. The adventures of the luckless "Tam" are excessively entertaining in their musical dress, and a most definite grin was visible around the room at the words "There sat old Nick," which last year, in the sacred precincts of Exeter-hall, was rendered "There sat the fiend." The witches' revel, over which the "old gentleman" presided, is very spiritedly represented; the music to these words—

"They reel'd, they set, they crossed, they cleekit,
And even quick and quicker flew."

Is enough to bewilder the brain of a listener not under the influence of ale like poor "Tam" and thoroughly gives one the idea of a Scotch reel at the rate of forty miles an hour. The descriptive character of the music in this cantata is twice varied by solos for the tenor voice—"But pleasures are like poppies spread" and "But here my Muse her wing maun cow'r"—the former being a really beautiful melody, accompanied chiefly by the wind instruments; the latter, though it has the advantage of a violin *obbligato* (M. Sauton), is much less interesting, and the words are awkward. Mr. Miranda sang both with much expression; he entered altogether completely into the spirit of the cantata, and rendered occasional passages with some force; the instrumentation, however, in some cases completely drowned him. It was late in the evening for a composition of decided importance to be performed, the symphony and concerto having already taxed the attention of the audience. Abundant applause, however, at the conclusion, greeted the composer, who was warmly received on entering the orchestra. Mozart's overture *Il Flauto Magico* formed the *finale* to the concert.

CRYSTAL PALACE.

THE first of the dozen concerts, which have been a feature in the company's prospectus for 1855-6, took place yesterday, and was the most decidedly successful musical performance that has yet taken place within the vast building. Those who expected a repetition of the unmitigated failure that attended the effort last year to make a vocal concert practicable—or, more properly speaking, audible—within the great centre transept were agreeably disappointed, for on this occasion everyone heard, everyone saw, and everyone was satisfied and delighted. The centre transept was very wisely left vacant, that part of the nave extending from the Peace Trophy to the Tropical Department being devoted to

the visitors. A gigantic orchestra had been erected at the north end (by the Alhambra), which was filled with a magnificent band of some 100 performers, comprising our first instrumentalists, and a chorus of sixty voices, over which array Mr. Costa presided. This orchestra was of astonishing dimensions: the instrumentalists were arranged on an open platform at an elevation of about four feet, Mr. Costa occupying the same relative position as at the opera: beyond the great conductor rose another platform, the front of which was reserved for the solo vocalists, and, at the distance of a few feet were ranged the *soprani* and *alti* of the chorus, the tenors behind at a still greater elevation, and then came the basses, forming a circularly-segmental rear: the disposition of the latter corresponded with the shape of the structure, which, from its height and sloping roof, is admirably adapted for the reflection of sound. The great body of this huge sound-board is painted blue, the proscenium crimson and gold (the wings in imitation of large lattice-work), surmounted by a group of banners with floral devices, and a lyre. The elevation of the performers—it's no end of an elevation for the solo vocalists—is advantageous both for the ears and eyes of visitors: in any portion of that quarter of the building set aside for these *matinées* can a full view be obtained of the charming *étoiles de l'opéra* who "shoot" down to Sydenham. The classical countenance of Grisai—the fair ditto of Madlle. Marai, whose *voix* is as delicate as her locks—the pretty pussycat Bosio (she looks really quite a charming pussycat in her bonnet)—the smiling Nantier Didée (bonnet)—Jenny Ney (ditto)—the handsome Mario and Gardoni—Carl Formes, the Longfellow of the *troupe* (*Longas comes* is near enough to *Longus comes*)—the big M. Zelger, and the unbegun M. Tagliafico—beauty, cattitude, hair, size, and smallness—may be contemplated with distinctness by the "revolvers" of all present, and this is something for many of our readers to know.

Now for a growl! For some days past it had been announced that the concert would commence at two o'clock, whereas, owing to the selfish and inconsiderate suggestions of several parties, the commencement was postponed one hour. The alteration was not made sufficiently early in the week to admit of abundant attention being called to it, consequently many, to secure their places, went an hour earlier than they need have done. If people only crossed the road, or turned down a street to get to the Crystal Palace, such a sudden change would not much signify, but when eight or ten miles of railway, up-hill from New Cross to Forest Hill and from Sydenham to the Palace, have to be travelled in a train which always takes it easy, to say nothing of the passage of the City and three-quarters of a mile up-hill from the train to the interior of the building, both of which exploits involve time and fatigue, it is an entirely different affair. The Crystal Palace Company can afford to make more *decisive* arrangements, or, at all events, when an hour is fixed, to stick to it: we question immensely if the "several parties" who preferred three o'clock were one-tenth of the number that were unaware of the alteration, and who—the *many*—suffered from the interference of the *few*.

For everything else nothing but the warmest praise would be just. The whole arrangements were admirable, and the company must be congratulated upon having some managing hand that can, when required, provide most completely for the accommodation of a large body of visitors, and for their uninterrupted enjoyment of a rich musical treat. In addition to the direct range of seats down the nave, chairs were placed in every nook and corner where a view of the performers could be commanded, or a hearing of the music obtained; and the small avenues leading to these from the Roman, Egyptian, Mediæval, Renaissance, and other courts, as well as the courts themselves, were laid down with carpet or matting, so that the elegant appearance and quiet of a huge concert-room was obtained. Seven or eight rows of reserved seats, covered with chintz and numbered, and for admission to which a separate charge was made, extended from the front of the orchestra, and were closely occupied. Objection to such an arrangement could scarcely be made, since these seats did not extend the entire width of the nave, so that "unreserved" visitors flanked them, and those in the centre were only eight rows from the band—rather an advantage than otherwise.

The selection of music was calculated to display the individual talent of the vocalists, as has generally been the case at the Royal Italian Opera morning concerts of past years. The overture to *Oberon*, taken at a speed that the Crystal Palace trains have never yet attained to, any violin being lucky that got in half the notes in the allegro, opened the concert, and was followed

by the grand priestly song with chorus from the *Zauberflote*, "Possenti numi," sung, of course, by Formes. Two long duets were sung, "Pronta io son" (*Don Pasquale*), by Grisi and Tagliafico, and "Il rival" (*I Puritani*), by Formes and Graziani; there was also the "Da quel di" (*Linda*), by Madlle. Marai and Gardoni. The audience was rather greedy, and soon began encoring, bestowing the compliment first upon "Down in a flow'ry vale," which well merited it. The chorus in this was conducted by some member thereof. In the second part of the concert there were three successive *encores*—Madlle. Didiée in "Il segreto," Mario (of course) in "Com'è gentil," accompanied on the harp by Mr. Trust, and Signor Graziani in his excellent version of "Il balen." Angiolina Bosio—the pretty pussycat aforementioned—sang "Ernani involami" exquisitely; and Jenny Ney gave the grand *scena* from *Der Freischütz* with considerable dramatic expression and force, exciting a tumultuous burst of applause, and positively—Oh! the consciences of some of the audience—a hint at an *encore*. Grisi's singing of the "Inflammatus," from Rossini's *Stabat Mater*, is well known: the great *artiste* sings it as well as ever, though her voice does not penetrate through the tremendous chorus and boisterous instrumentation which Rossini has employed, so clearly as when she was a year or two younger. The second part of the concert opened with the overture to *Masaniello*, gloriously played, and the *finale*, "Oh! terror," from Rossini's *Il Conte Ory*, made an excellent termination. It introduced Bosio, Didiée, Marai, Mrs. Temple, Gardoni, Tagliafico, and Zelger.

There was an interval between the parts of fifteen or twenty minutes. The concert commenced punctually at three, and was over before half-past five.

We have grunted enough in all conscience ever since No. 1 of the *Gazette* at the musical arrangements at the Crystal Palace; we now feel the utmost pleasure in recording so triumphant a success, and trust that the undertaking (twelve such concerts are a heavy speculation) will meet with the utmost support.

SIGNOR MARRAS gave his annual *matinée* on Monday last, at the Dudley Gallery (by permission of Lord Ward). A great crowd of fashionables attended, as might be expected from the high position Signor Marras holds as a first-class teacher of the vocal art, and from his being known as the composer of much elegant vocal music for the drawing-room. In addition to some of his own compositions, he distinguished himself on this occasion in Beethoven's "Adelaide," in which he was accompanied by M. Jacques Blumenthal. Madame Viardot, Miss K. Smith, Mr. and Mrs. Lockey, Signori Pisani and Monari, carried out the remainder of the programme.

MISS MESSENT entertained a select party, amateur and professional, at her residence in Hinde-street, on Saturday evening last. Amongst the professional visitors we observed Miss Louisa Vinning (erst the "Infant Sappho"), Miss Palmer, Madlle. Coulon, Messrs. Land, Alfred Pierre, Brinley Richards, Francesco Berger, Henri Böhrer, G. A. Osborne. Miss Messent sang Mercadante's charming aria from *Il Giuramento*, of which we have thrice spoken, and Benedict's "Scenes of my youth"—the expressive singing of the fair vocalist in the former almost compensating for the absence of the *obbligato* instrument. Madlle. Coulon played a short pianoforte solo, and Herr Böhrer a long ditto. Miss Vinning displayed a pretty voice and agreeable style in some light *chanson*. Miss Palmer sang an aria by Marras, and Mr. Land aroused mirthful sounds in the *salon* by his delivery of one of Lover's most comic Irish ballads. Miss Messent joined an amateur in "Quante amore," from *L'Elisir*, and another amateur—a clerical gentleman—sang a long and unintelligible song, accompanied by the composer (Osborne). The *Brighton Guardian* has a bright London correspondent, who, in his report of this *soirée*, mentions both Miss Messent and Miss Vinning as singing "Scenes of my youth," and mistakes Henri Böhrer for George Osborne!!

THE musical arrangements at the anniversary festival of the Goldsmith's Benevolent Institution, on the 29th ult., included the services of Messrs. James and William Coward, Dawson, Montem Smith, Donald King, Edney, and Lawler, and gave the utmost satisfaction, several pieces being redemanded. Those at the festival of the Iron, Hardware, and Metal Trades' Pension Society were under the direction of Mr. Wilbye Cooper, assisted by Miss Clara Fraser, Messrs. Young, Thomas, and George Busk-

land. The company would have encored every piece, but the Chairman knew the value of time and prevented the repetition. His gallantry caused him to give way in the case of Miss Fraser, who was permitted to repeat "Comia' through the rye."

THE third musical *soirée* of the Réunion des Arts was on the 30th ult. The first part of the programme was devoted to works of Mozart, a quintett in D (by Messrs. Jansa, Schmidt, Goffrie, and Hausmann), and a quartett in G minor for pianoforte, violin, viola, and violoncello (by Messrs. John Barnett, Jansa, Goffrie, and Hausmann). Madlle. Corelli sang "Resta o cara." Signor Lorenzo rattled away with the *presto* song, "Fin che," from *Don Juan*, and Herr Reichardt gave "Cara imagine." Miss Mes- sent sang twice in the second part—"Scenes of my youth," from Benedict's opera of the *Gipsy's Warning*, and "Ernani involami." Reichardt was encored in Balfe's "Good night," when he sang something else. Messrs. Gollmick and Kiallmark accompanied.

MADAME RUDERSDORFF gave her first concert on the 29th ult., at the Marquis of Breadalbane's, whose fine room was crowded with a most fashionable assembly. The vocalists were Miss Dolby, Madlle. Mathilde Rudersdorff, and Herr Reichardt; instrumental, Messrs. Benedict, Sainton, and Piatti. Honourable names appeared in the programme as composers, there being a romance for tenor voice by H.R.H. the Duke of Saxe-Coburg, and a duetto by the Earl of Westmoreland, which was sung by the *beneficiare* and Madlle. Rudersdorff. The second part of the concert was devoted to selections from Costa's *Eli*.

MR. F. W. FORCE'S second concert, on Tuesday week, introduced Madlle. Cleopatrie Tornborg, the new Swedish female flautist, to an Islington audience. The vocalists were Misses Birch, Milner, E. Steele, Palmer; Messrs. Sims Reeves, Adlington Wallworth, and Frank Force; and in addition to the feminine flute there were solos on the violin by Mr. H. C. Cooper, and on the concertina by Mr. George Case. Miss Birch was encored in Linley's ballad "Corinne," Miss Palmer in "Di tanti palpiti," and Mr. Sims Reeves in everything. The hall (Myddel-ton-hall) was crowded.

MR. IVIMEY'S concert took place at the Beaumont Institution on Wednesday last, before a numerous audience. Mr. Ivimey secured for the occasion the services of Madlles. Emilie Krall, Rainaldi, and Corelli, Miss A. Crawley, Miss Marian Moss, Messrs. J. Coward, Jas. Howe, and Sherwin, as vocalists. The instrumentalists consisted of Mr. Dando, Messrs. C. Severn, Card, Card, jun., Boileau, Daniels, Sherrard, and others, and Mr. H. Westrop presided at the pianoforte. Among the selections which the programme comprised were the overture to *Cenerentola*, "Oh mio Fernando" (Madlle. Rainaldi); "Una voce" (Madlle. Corelli); "Rose softly blooming" (Miss Moss); a concertante for two flutes (Messrs. Card); "Hush ye pretty warbling choir" (Miss A. Crawley); a quintett by Messrs. H. Westrop, Dando, Boileau, Reed, and C. Severn; a German lied and the grand *scena* from *Der Freischütz* (Madlle. E. Krall); violin solo (Mr. Dando); "Friend of the Brave" (Mr. Ivimey); "Mrs. Watkin's Evening Party" (Mr. J. Howe). Madlle. Krall obtained rapturous *encores* to all her songs, the brilliant and yet feeling manner in which she sang fully meriting them. Miss A. Crawley was encored in Handel's "Hush, ye pretty warbling choir," in which she was most effectively accompanied by Mr. Card, sen., on the flute. Mr. James Howe, as usual, had to do double duty, his graphic description of "Mrs. Watkin's Evening Party" and the "History of Guido Fawkes" eliciting uproarious applause. The most prominent among the instrumental performances were the concertante for two flutes, executed by Messrs. Card, the quintett, in which Mr. H. Westrop's performance on the pianoforte was a prominent and creditable feature, and the solo on the violin by Mr. Dando.

THE vocal arrangements at the annual dinner of the City Orthopaedic Hospital on Tuesday embraced the services of Miss Ransford, Miss Eyles, Mr. Ransford, and Mr. W. E. Ransford.

MR. WOODIN.—This gentleman, whose power of attraction seems undiminished, celebrated Whit-Monday by several additions to his *Olivo of Oddities*. The most prominent of these was a new song, entitled "Off by the train," in which he assumed a long series of personages connected with railway travelling, both as travellers and officials, changing his face, figure, and voice with a rapidity that was truly astonishing, even to those who are well acquainted with his versatile talent. This song, with its characteristic appurtenances, is, perhaps, the greatest feat he has yet accomplished.

MR. COSTA'S "ELI."—A local journal says—"The Choral Society (Norwich) continue the rehearsals of *Eli*, and some of the members have been surprised to find that they were quite familiar with several parts of the music. One discovered that chorus No. 22 is in the same key and note for note the same as an old Jewish air, named "Leoni," in Rippon's collection, published in 1811. The bass of the same air occurs in chorus No. 16, only inverted, and the same air is the theme of the second movement in the overture. Other parts are very similar to old compositions, and the originality of the whole work is now in question." The Choral Society evidently do not read the *MUSICAL GAZETTE*, otherwise they would have seen in the notice of the production of *Eli* in London that attention was called to the Jewish melody and the manner in which Costa has treated it. But what on earth does the local journal mean about questioning the originality of the work? Who ever said that *Eli* was original? Besides, has the local journal never heard that Mendelssohn introduced established German chorales into his oratorio of *St. Paul*? And would Meyerbeer's originality be called in question, because a Lutheran chorale pervaded the opera of *Les Huguenots*?

Opera.

HER MAJESTY'S THEATRE.—We have only room for the briefest record of the opening of this magnificent establishment, which took place on Saturday last, when Alboni made her *rentrée* in *Cenerentola*. The house was crowded; the national anthem was sung by the principal singers at the conclusion of the opera, and afterwards four new *danseuses* made their appearance in a ballet entitled *Les Quatre Saisons*. Mr. Lumley was loudly called for, and cheered and applauded with the utmost enthusiasm. His season will, undoubtedly, be a most brilliant one. *Il Barbiere* was given on Thursday, in which Alboni was an inimitable Rosina, and it is to be repeated this evening.

ROYAL ITALIAN OPERA.—*Lucrezia Borgia* was produced on Tuesday for Mario and Grisi. Every opera-goer knows what a piece of acting on the part of these artistes the poison scene, &c., is, and it is not surprising that the opera should be repeated on Thursday, and again this evening.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Box-office open from 10 till 6. Galleries, 6d. and 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Private Boxes, to hold two persons, 10s. 6d. (5s. for each person extra); on the Grand Tier, £1 1s.; Proscenium and Stage Boxes, £2 2s. The performances terminate every evening at half-past 11. Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

MARYLEBONE.—Boxes 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price

at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

SURREY.—Boxes, 2s. (half-price at half-past 8, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at 6, commence at half-past 6.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Mrs. John Macfarren's Matinée, Queen Anne-street Rooms, 3.

MONDAY.—Madame Puzzi's Morning Concert, Willis's Rooms. Mr. Frank Bodda's Concert, Exeter Hall.

Madame Sainville's Concert and Ball, Princess's Concert Rooms, 9.

Miss Von Esch Taylor's Concert, Hanover Square, 3.

TUESDAY.—Mr. Frank Force's Concert, Myddelton Hall, Islington, 8.

Herr Ignace Tedesco's Concert, Hanover Square, 8.

WEDNESDAY.—Mr. W. H. Holmes's Pianoforte Concert, Hanover Square, 2.

Mr. Benedict's Concert, Exeter Hall, 8 (*see advt.*)

Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise," St. Martin's Hall, 7½ (*see advt.*)

THURSDAY.—Mr. Blagrove's Quartett Concert, 11, Hinde Street, 8½.

Madlle. Hermann's Soirée Musicale, 73, Gloucester Terrace.

FRIDAY.—Crystal Palace Concert, 3.

Mr. G. A. Osborne's Evening Concert, Hanover Square, 8½.

Grand Bazaar, Leigham Court, Streatham, 1 (*see advt.*)

SATURDAY.—Grand Bazaar, Streatham, 1 (*see advt.*)

Crystal Palace Flower Show, 12.

Provincial.

BATH.—At a recent meeting of the town council, a report was presented from a committee recommending the erection of an organ in the Guildhall, but its adoption was negatived by a large majority. [In future, when anyone says anything against organ erection or organ music, we shall say "Go to Bath" with additional viciousness.—ED.]

At the Assembly Rooms, on Saturday next, Jullien gives a grand musical performance with a "model military band"—"Zouave trumpeters" and Mons. and Madame Gassier.

On the 28th the Hanoverian Band Committee give their first floral *fête* at the Sydney Gardens, when prizes to the amount of 100 guineas will be given. The Coldstream Band will also attend, and the *fête* will be continued on the general holiday, the 29th.

BIRMINGHAM.—Last week a meeting was held in the committee-room of the Town-hall to present to Mr. Costa a testimonial "in commemoration of the first performance, on the 29th of August, 1855, of *Eli*, an oratorio generously composed by him for the Birmingham Musical Festival, in aid of the funds of the General Hospital." Lord Willoughby de Broke presided; and, after speaking in the highest terms of the new oratorio, presented the testimonial, which consists of a magnificent group, in oxidised silver, relieved with gold, from the manufactory of Messrs. Elkington and Mason. The subject is taken from the 1st chapter of the 1st Book of Kings, and represents the presentation in the temple of the infant Samuel to Eli. The high priest, robed in gorgeous vestments and holding a golden censur,

occupies a *dais* in the centre of the group, receiving Samuel at the hands of Hannah as "dedicated unto the Lord." Opposite to the mother and her firstborn is placed Elkanah, leaning in a reverential attitude on his staff, having "brought of the first-fruits of the land" as an offering. In the background appear the altar of incense, the table of shew-bread, and pot of manna. The inscription, in raised silver letters on the front of the pedestal, in Sienna marble, is taken from a passage in the oratorio—"Blessed is he that cometh in the Name of the Lord."

BRIGHTON.—At the Theatre Royal English opera has been given this week, with Miss Lucy Escott, Miss Fanny Reeves, Messrs. Elliot Galer and H. Drayton, under the conduct of Herr Anschuetz.

CANTERBURY.—Mr. Longhurst's annual concert took place on Monday evening, at the Music-hall. Among the vocalists were Madame Clara Novello, Mr. Montem Smith, and Mr. Lawler and Mr. Plant, while Mr. Cheshire (harp)—in lieu of Mr. F. Chatterton, indisposed—Mr. Gardner (violinello), and Mr. Harrison (piano-forte), afforded the variety of instrumental music. There was also a small orchestra by whom the overture to *William Tell*, and a selection from *I Puritani* was performed. Madame Clara Novello sang "With verdure clad" and "Come per me," from *La Sonnambula*, and, on being encored in the latter, gave "Within a mile," she also sang an old Jacobite melody, "Charlie," and joined Mr. Lawler in "La ci darem." Mr. Montem Smith gained great applause for his version of Hobbe's "Nina," and Mr. Plant was encored in a ballad, "Alone I've wandered by the stream." The only fault to find with the concert was its extreme length, the conclusion being close upon midnight. The orchestra had been enlarged for the occasion, and was tastefully decorated with exotics and flowers.

CLIFTON.—Yesterday week M. and Madame Goldschmidt gave a concert at the Victoria Rooms, assisted by Mr. Weiss, Herr Ernst, Signor Piatti, Messrs. R. S. Pratten, Rémusat, Barret, Mann, and Pratten.

DUBLIN.—Robson has been playing at the Queen's Royal Theatre last week in the *Yellow Dwarf*, the *Wandering Minstrel*, *Boots at the Swan*, and other pieces.

Miss Helen Faucit commenced an engagement at the Theatre Royal on Monday last, appearing as Imogen in *Cymbeline*. Her *entrée* was the signal for a rare burst of warm and hearty applause. She was ably supported by Mr. George Vandenhoff as Leonatus.

EGHAM.—THE MUSIC CLASS.—The result of the "May-day Festival," as it is called, has far exceeded the expectations of the most sanguine, and must be very encouraging to all who, *con amore*, took part in it. We are pleased to learn that after all the expenses have been paid, the Literary Institution will be a gainer of about 20%. It would be easier to say who were absent than to notice who was present; suffice it to say that all well wishers to the Institution assembled in strong force, and contributed greatly to the success of the entertainment. A glance at the programme shows that it was formed with an eye to the season—unseasonable though it be—and the ever-welcome peace. Thus we find "Spring's delights are now returning," "The Nightingale," "May-day," "The May-bells and the Flowers," "Now is the month of Maying," "Sweet peace descending," &c. The overtures to the *Barber of Seville* and the *Caliph of Bagdad* opened the two parts. They were very efficiently rendered by Mr. and Mrs. S. Smith (piano-forte), Mr. Marriott (violin), Mr. Cork (cornet), Messrs. Lester and Bambridge (flutes), and Mr. G. Harris (violinello). Part songs, madrigals, glees, &c., were, however, the staple dishes. These were nicely relieved by songs, duets, and instrumental solos. To particularise, when all was so deserving, is rather an invidious task; still we cannot omit noticing the solo of the cornet, "Fra poco," from *Lucia di Lammermoor*, by Mr. Cork. Mr. Bambridge's flute solo on "Rule Britannia" was distinguished for purity of tone and neatness of execution. Mendelssohn's duet, "The May-bells and the flowers," was sung by two young ladies in such a creditable style as to elicit an unmistakable encore; but the gem of the evening was the song of "The Blind Girl to her Harp," the pathos, correct intonation, and fresh voice with which it was given drawing forth one of the heartiest encores ever heard. It was responded to by a pretty French bagatelle, "La Mandola." The Egham brass band, fourteen in number, and consisting of cornets, sax-horns, French horns, trombones, ophicleide, and drum, came on the platform between the parts, and, conducted by Mr. Cork,

played in capital style a march from *Belisario*, "Red, White, and Blue," and, on being encored, the French national air, "Partant pour la Syrie." When it is considered that the corps has been organised within the last twelve months, their performance speaks well for the perseverance that has been shown. The room was decorated quite in character with May-day, circles of flowers and evergreens being suspended from each gas lamp, while round about the room garlands and festoons were abundantly placed. These, intermixed with the names of the most celebrated composers, and several first-rate engravings, had a very pleasing effect. Above the old music gallery was the word Peace in large floral letters, and at the back of the orchestra the appropriate motto of the class, "May harmony ever unite us," in the same distinctive type. The fireplaces were also decorated with wreath of flowers, encircled with the mottoes, "May your month be ever May," and, we suppose, as a rebuke to ill-natured criticism, "Honi soit qui mal y pense." After the concert, and Colonel Salwey's flattering compliment to the members of the class, dancing was participated in by a large party to an early hour in the morning.

EXWICK (DEVON).—An organ has just been erected in the chapel. Mr. Hawker, of St. Sidwell's, has been appointed organist.

FULFORD.—Mr. Lambert, of the York Cathedral choir, professor of music, presided in his usual able manner at the opening of the beautiful-toned instrument, which was supplied by Mr. Whitehead, organ builder, York, to the chapel at Fulford, on Sunday last, May 11th.

HARROW-ON-THE-HILL.—On Tuesday, May 6th, Mr. Staton (the resident professor of music) gave a miscellaneous concert at the School Speech-room. The vocalists were—Miss Williams, Mrs. Lockey, Mr. Lockey, Mrs. Benson, Mr. Windham Winn; Instrumentalists, Mdlle. Gräver, Mr. R. Blagrove, and Mr. Staton.

IPSWICH.—Yesterday week *She Stoops to Conquer* and *The Waterman* were performed, chiefly by amateurs, at the Theatre Royal. The stage management devolved on Mr. C. Bender, of the Strand. The band was under the direction of Mr. Alfred Bowles, of this town. The performance was in aid of the local charities.

LIMERICK.—On Wednesday week Herr Hartmann gave a concert, introducing the Misses Cruise to this city. They were encored in the duett from *Norma*, and sang "I know a bank." Miss Fanny Cruise also sang "Qui la voce." Mr. Sullivan, of Limerick, gained great applause for his performance of a fantasia on Irish airs. Solos were given on the horn by Herr Stoeckel, and on the cornet-a-piston by Herr Hartmann.

LIVERPOOL.—In addition to the Saturday and Monday concerts, Mr. Best now gives organ performances, at St. George's Hall, on Thursday evenings.

Jullien gave a concert at the Zoological Gardens, on Monday, with the trumpeting Zouaves.

On Monday next an operatic week commences at the Theatre Royal, under the direction of Madame Constantin, who has engaged Miss Maria Stanley, Miss Emma Miller, Mr. George Perren, Mr. D'Arcy Read, Mr. J. T. Haines, and Mr. Hamilton Braham. The operas are to be the *Bohemian Girl*, *Der Freischütz*, *La Sonnambula*, *Lucia* and *Norma*.

EMMA STANLEY is giving her entertainment at Clayton-hall.

LEEDS.—The committee of the Rational Recreation Society closed their fifth season of People's Concerts last Saturday evening, with great success. The performers on the occasion were Mrs. Sunderland, Miss Newbound, Mr. Netherwood (a new tenor from Huddersfield), Mr. Delavanti, a chorus of six voices, and Mr. Spark as conductor. On the platform of the orchestra were the Mayor of Leeds (T. W. George, Esq.), J. H. Shaw, Esq., president of the society, and the Rev. W. Sinclair. There were also present several members of the corporation, including Mr. Alderman Hepper (chairman of the Town-hall committee), Mr. Alderman Hornby, &c. The concert went off with the usual vigour and correctness. Between the first and second parts, John Hope Shaw, Esq., addressed a few words to the audience, and spoke of the great difficulties the society had surmounted during the past season—difficulties mainly arising from a cause which was pretty well known. [He alluded to the defalcations of the late treasurer.] They owed its present high position to the liberality of friends who valued their society for its excellent moral and social effects, who saw in it the means of providing music of a high order at a

low price, and of bringing together large masses of the community, evening after evening, to participate in the delightful and elevating enjoyment of listening to good music. Among the contributions to the fund, he might especially mention a donation he had received from Mr. and Madame Goldschmidt—liberal in amount, and still more encouraging as showing the appreciation of the exertions of this society, by those distinguished members of the musical profession. The Executive Committee of the society had been indefatigable in their exertions, and were entitled to the thanks of the community at large. One gentleman in particular had been its councillor, and guide, and the able leader of the public concerts, and to the spirited efforts and talents of their friend Mr. Spark, the society was indebted for much of its prosperity. The town was under a debt of gratitude to that gentleman; and to that expression of gratitude he (the president) was sure the audience would heartily respond. The report, which was read by the hon. secretary, stated that in January and February of the present year the society was in debt to the amount of 170*l.*, and now they had not only liquidated that debt, but had a handsome balance in hand, which would be applied solely to providing rational and elevating recreation for the people. After alluding to the efforts which were making to obtain performances by bands of music on Woodhouse Moor during the ensuing summer months, the report concluded by stating that the committee had resolved upon issuing transferable season tickets, to admit to all the concerts and entertainments of the society, at the sum of one guinea each, which would have much of the beneficial effects of a guarantee fund, for the benefit and extension of the Rational Recreation Society. The Mayor moved a vote of thanks to the Executive Committee, and, in doing so, promised his cordial co-operation in carrying out the intentions of the society. The Rev. W. Sinclair seconded the proposition, and said that, having been one of the originators of the society, he had watched its course with the greatest possible delight and pleasure. The recreation provided for the people by the society was of the purest and most elevating kind; he was more particularly gratified with the excellent selections of music performed at the People's Concerts, including the best works of Handel, Haydn, Beethoven, Mozart, Mendelssohn, and other masters who stood highest in the music roll of fame. The speeches and report were received with considerable applause, and this most gratifying evening's entertainment concluded shortly after ten o'clock.

MANCHESTER.—Charles Mathews has been engaged here, and has appeared in *The Critic*, *Married for Money*, and other pieces.

MELFORD (SUFFOLK).—On the 6th inst. Mrs. Grosvenor lectured on "The Melodies of Ireland and Scotland" to a large audience.

NORTH SHIELDS.—On Whit Sunday the full vesper service was most admirably sung at St. Cuthbert's Catholic Church, for the first time in Shields, by a choir of sixteen boys stationed in the chancel, Messrs. J. Fenton and S. Flinn officiating as cantors. Great credit is due to Mr. Fenton for his indefatigable services in training the boys. The organ choir, under the very able conductorship of Mr. William Frederick Greenwell, performed in excellent style Mazzinghi's Mass and selections from the *Messiah* in the morning, and Emery's Magnificat and other pieces in the evening.

On Whit Monday a grand concert was given in the school-room belonging to the Catholic Church, the proceeds arising from which are to be devoted in aid of the poor of this town without religious distinction. The attendance was remarkably good, and the concert highly successful, so much so, that, although the programme consisted of twelve pieces, it was lengthened by *encores* to the number of twenty-three. The glees were well executed, especially Bishop's "Blow gentle gales," and Nelson's "Snow Storm." Mrs. Bewick and Messrs. E. Flinn and W. F. Greenwell were each *encored* in their respective songs. Several duets were well rendered, amongst which we might mention Glover's "Murmuring Sea" and "What are the Wild Waves Saying?" The whole arrangements were under the direction of Mr. William Frederick Greenwell, who also presided at the pianoforte with credit to himself and satisfaction to the audience.

OXFORD.—The ancient custom of heralding sunrise on May morning, by the singing of an eucharistic hymn on the top of Magdalen College Tower, was duly observed this year at five o'clock in this city. A large number of persons was attracted to the vicinity of the College to hear the hymn, and a great many,

by permission of the College authorities, ascended the tower and joined the choir.

SWINDON.—Mr. T. B. Richardson, organist of the parish church, gave a concert at the Mechanics' Institute, on the 5th inst., which was very well attended. The only metropolitan performer engaged was Mr. W. J. Fielding, the alto, whose singing pleased vastly. Mr. Savory, of Bath, and Master Luker, of Cheltenham, sang to the great gratification of the audience; and Mr. Lunn contributed a solo on the cornet-a-pistons. Mr. Richardson presided at the pianoforte.

UXBRIDGE.—The Choral Society gave their thirteenth entertainment on Monday week, at the Public-rooms in this town. The members were assisted by the Misses Wells, Miss A'Leilie West, from the London and Brighton concerts, and other talent. The programme consisted of admirably and well-arranged sacred music. Mr. J. T. Birch presided at the harmonium; Mr. W. H. Birch at the pianoforte. The room was filled to the doors, by some of the most respectable persons in the locality. If we may be allowed to notice any one part of the performance which deserved peculiar merit, it was the beautiful duet "O! Lovely Peace," from *Judas Maccabeus*, sung by the Misses Wells. It is quite impossible to express the outburst of delight occasioned by the singing of this duet by these talented ladies. At the close of the concert the Rev. C. P. Price took occasion, in a very neat and appropriate speech, to allude to the deserving character of the members of the society, and he hoped that the audience would contribute their mite towards defraying the expenses of the room, &c., an appeal which we are happy to say met with a most hearty response.

WORCESTER.—The second concert of this season of the Harmonic Society will take place shortly, when Spohr's *Last Judgment* will be performed.

The assistant drapers in this city have had the good sense to form among themselves a Mutual Improvement Society, and it is equally creditable to their taste that among the intellectual pursuits thus voluntarily chosen is that of music. A concert was given yesterday week by them at the Natural History-room, which was nearly filled on the occasion. Songs, concerted music, violin and pianoforte solos, were very creditably performed.

YORK.—A performance took place on Friday last at Mr. Postill's Organ-room, when a selection from the *Creation* and the *Messiah* was gone through in a very excellent manner. Messrs. Barker, Brook, Smith, Normanton, Wilson, and Lambert took the principal parts. The organ is a very fine instrument, and was ably presided at by Mr. H. C. Barker, who brought out its beauties in a scientific manner.—[Is our correspondent too busy to furnish us with the particulars of the organ—Ed.]

The Baroness Vigier (*née* Sofie Cravelli) is at Naples with her husband, where they purpose remaining during the summer.

CORRESPONDENCE.

EQUAL TEMPERAMENT.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—I beg to enclose my quarter's subscription, which I should have sent before, but hoped to have found time to write at length, protesting against your views as to popularizing the miserable "equal temperament" system of tuning in organs or anything else, by which such a vast proportion of the refreshing character of the change of key is lost. I speak as a musician and a tuner, and only wish I had time to go into the subject at length.—Yours truly,

G. S. B.

[We hope our worthy subscriber will soon have time to enter into the subject of "equal temperament" at length. Our columns are open to a discussion of this rather difficult question.—Ed.]

BRITISH ARTISTS.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—Knowing how uniformly you have sought to promote the interests of the British artist, I am induced to hope you will not

deem it impertinent of me in forwarding to you an extract from a letter I received some time past from a friend of mine, a gentleman amateur travelling on the Continent, which I think ought to be made public, as well for the honour of our countrymen, as for the benefit of the artists themselves. That portion of the letter I wish to put you in possession of is as follows:—

"I dare say you have not forgotten the Birmingham Festival and the grand discussion we had at Beaumont's on the comparative merits of English and foreign artists. I remember how you laughed at me when I was compelled to admit that England had produced no violinists equally gifted with their continental brethren, still, however, I felt confident that the heads and hands and hearts of Englishmen lack nothing that is essential to the formation of the great artist, and I have indulged in the hope of one day seeing my opinion borne out by the appearance of some genius of English growth and training who should not shrink from a comparison with the choicest specimens from other lands; and I now feel triumphantly certain that my opinion and hopes are fully realized in the Messrs. Alfred and Henry Holmes (brothers), whose names perhaps are not entirely strange to you.

These young gentlemen, now respectively 16 and 18 years of age, are thorough English, and have been educated by a thorough English father on a strictly scientific system, entirely new, culled from his own brains, and that they are artists of the first class I will proceed to prove by the only means that such a question admits of—viz., by adducing the testimonies of those whose judgment cannot be disputed.

In September last, while in Brussels, I called at Schott's, the publishers, and there met with De Beriot and Kufferath, who were conversing together about the Brothers Holmes—whose names for the first time attracted my attention, although I had heard something of them in England. De Beriot was speaking of them in the most enthusiastic terms, declaring himself never so much astonished and delighted as he had been by the bravura and elegance of their style, which he said was beyond all praise. Moreover, he said, that in an incredibly short space of time they had arranged as a duet for two violins a favourite piano trio of his, retaining all the parts and harmonies, requiring for their execution an entirely new method of fingering, and producing altogether new effects, the mechanism of which he declared he did not understand. Being anxious to know the opinion of Kufferath, who had said little on the matter, he replied to a question I put to him—"Monsieur,—ils sont artistes de tête jusqu'à pied" (putting his hand to his head and pointing to his feet), adding that he had frequently played with them both in their own compositions and those of the great masters, and that he regarded them as brilliant examples of artistic power.

On my arrival in the south of Germany, I found that these young artists had created a great sensation among the people. They were the subject of conversation everywhere.

When in Cassel, I read in the *Tagblatt und Unzeiger* an announcement of a concert for the Brothers Holmes for March the 9th, to which was appended the following declaration, signed by Dr. Spohr:—

"The undersigned, who in the summer of 1853 heard these young artists on their first appearance in London and was witness of the great sensation which their admirable playing then created, can promise his friends a high artistic gratification.

Cassel, March 6, 1856."

LOUIS SPÖHR."

I attended the concert here alluded to, and to me their performances were indeed enchanting; never was I so delighted with music in my life, probably this might partly arise from the circumstance that I was listening to my own countrymen; however that might be, I can assure you that I felt no small degree of pride when I heard the Doctor exclaim loudly, while they were performing a composition of their own—"magnificent, wonderful."

Being ambitious to say I had spoken with the great *maestro*, after the concert I approached him, making a remark respecting the artists, to which he replied—"They are an honour to your country; I have heard them play in every variety of style—nothing remains that can be wished for. They perfectly interpret my musical conceptions and feelings. I have got up this concert for the gratification of my friends here, and I have dedicated to them my last three new duets."

In Leipzig, where they played only in private (not having arrived early enough to appear at the "Gewandhaus Concerts"), the great men vied with each other in honouring them, making them various presents, and giving them their portraits, inscribed "To the celebrated (or distinguished) artists (or violinists), &c. &c." Of such presentations I have seen the portraits thus inscribed of Spohr, Lindpaintner, Hauptmann, Moscheles, Schindlmeisser, Späyer, Reisinger, and others.

In citing the opinions of the press, I must content myself by selecting a few out of the great number that are to be found; and as many of them are lengthy articles, I must condense them as much as possible:—

* Some account of the effect produced upon De Beriot by their performances appeared in the "Guide Musical" of Brussels, September 27th.

The *Mittelrheinische Zeitung* of Wiesbaden, January the 1st, 1856, says:—

"Yesterday evening the Messrs. Alfred and Henry Holmes, of London, gave a concert in our theatre. The extraordinary precision and elegance of their playing, the delicate handling of their instruments, and the extraordinary purity of their tone, elicited the greatest applause from the audience, who desired to hear them a second time in each performance."

The following appeared in the *Darmstadt Zeitung* of the 15th of February:—

"The Messrs. Holmes, of London, who performed on the violin at our Philharmonic Concert, where they had obtained by their distinguished execution a flattering reception, have had once more the opportunity of evincing their talent. They render with masterly hand the *chef-d'œuvres* of Haydn, Mozart, and Beethoven, having their instruments completely in command. They vary their performance with such exquisite skill and good taste, at one time by the expression of extraordinary passion, at other times by equally expressive passages of tenderness and grace, as to carry with them at their will the whole enchanted audience. We therefore hear with great pleasure that these young *virtuosi* propose to give a concert in Darmstadt; and we take the liberty to draw the attention of the lovers of art to this approaching intellectual enjoyment."

The same paper of February 19 has the following:—

"The local papers have already mentioned the distinguished performances of the Messrs. Holmes, violin *virtuosi*, of London, which they have already given, both publicly in the Philharmonic Concert, and subsequently in private circles, attended throughout with unequivocal success, more especially in their performances of quartetts by the classical masters. A friend of ours, and a most experienced connoisseur of music, writes thus:—'I have recently heard the Messrs. Holmes play twice in quartetts, and I can assure you with truth that I never was more delighted with a musical performance. They not only play their parts with the greatest precision, but give also to the works of our heroes—Mozart, Beethoven, &c., such a meaning and an effect as could hardly be conceived.' We therefore draw the attention of the lovers of art to the opportunity they will have to-morrow of enjoying once more the performance of these extraordinary violinists."

The *Muse* of the 15th says:—

"Last Monday took place in the saloon of the 'Vereinigten Gesellschaft' the second Philharmonic Concert of the year, in which the performances of the Brothers Holmes, of London, obtained great success. Their playing on the violin reminds one of the classical times of Rode, Baillot, and Kreutzer. Their tone and style is magnificent, and their firmness, quite unusual, elicited a real thunder of applause."

Again I read in the *Zeitschrift für Musik* of Leipzig, March 28, as follows:—

"The Brothers Alfred and Henry Holmes, from London, stayed a few days with us, but unfortunately they were too late to play at our 'Gewandhaus Concerts,' and we are the more sorry as they are most distinguished violinists. We had an opportunity of hearing them privately in several compositions; a masterpiece in particular is the March from the *Midsummer Night's Dream*, arranged by themselves. Their execution is admirable, as on the other hand is the high flow and vivacity of their expression (a talent which, as it is well known, is not always pre-eminent in English performers). Hitherto these artists have been giving concerts in the south of Germany with great success; and as they think of staying some time longer in Germany, we hope to have an opportunity of hearing them publicly."

To these extracts I might add a dozen more; but I must content myself with the above, which I have taken promiscuously from the many. But have I not quoted and related more than enough to prove my point? What think you? Will England know and acknowledge these to be genuine artists? I suspect not; but why? Simply because they are English."

Thus, Sir, ends the portion of my friend's letter on this subject. If you deem it worthy of insertion in your excellent paper, it would much oblige, Sir, yours truly,

W. P.

Brompton.

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Whose Names and Addresses are published.

J. J. MECHI, Esq., Governor.

This Bank is now open, at the chief offices, Unity-buildings, 10, Cannon-street, City, and at the Leicester-square Branch, 1, New Coventry-street, Leicester-square.

TERMS OF BUSINESS.

CURRENT ACCOUNTS.—Interest at the rate of 2 per cent. allowed upon the minimum monthly balances, where the balance has not been below £300, at any time during the half-year; 1 per cent. when the balance is below £300. Accounts made up each half-year ending 30th June and 31st December.

DEPOSIT ACCOUNTS (Interest not running), at 5 per cent.—Amounts from £5 and upwards will be taken upon Deposit, at call, and interest allowed thereon at one per cent. below the rate of discount at the Bank of England, but the maximum not to exceed 5 per cent. This rate of interest uniformly exceeds that allowed by the Savings' Banks, while the system presents the additional advantage, that the amount deposited, or any part thereof, can always be removed without notice.

Money will be received, on deposit, for fixed periods at rates to be agreed upon.

DISTINCTIVE PRINCIPLE OF THE UNITY BANK.—Interest to customers in proportion to profits. Non-liability of customers.

In addition to the above-named fixed rate of interest upon accounts current, there will be paid after each half-yearly meeting, an interest on the minimum monthly balances, a sum equal to the profits paid to the shareholders; namely, 50 per cent.

This system of division of profits between the shareholders and customers is secured by her Majesty's Charter, incorporating the Company.

EXTRACT FROM THE ROYAL CHARTER, CLAUSE 77.

"That the Directors shall, in each year, pay or cause to be paid out of the funds of the Association, to each customer of the Association, whose cash balances shall not, at any time during the last preceding year, have ever fallen below such sum as shall be for the time being fixed on, or limited by the Directors, and who shall not have declined to accept it, the additional interest next hereinafter provided, that is to say, such sum for interest on the average amount of his cash balances during such last preceding year (in addition to the interest provided for in the 74th and 75th clauses of these presents), as shall bear the same proportion to one equal half-part of the net profits so ascertained as therein provided, as his said average amount shall bear to aggregate average amount of the cash balances of all the said customers during such last preceding year. Provided always, that the Directors shall have power, and are hereby authorised in deciding on the amount or balances which shall be entitled to such additional interest as last aforesaid, to reject fractional parts of one hundred pounds, if they shall think fit; and provided always that nothing herein contained shall be construed to, or in fact render it compulsory on such customers to accept such additional interest as last aforesaid, and any customer may previously or subsequently to his opening an account with the Association, elect whether or not he will accept such additional interest; and provided also, that the customers of the Association shall not be considered, or in fact be, partners in the said Association, or in any manner interested in the capital or joint stock, or the profits thereof, or entitled to any account thereof respectively, nor be liable for any of the debts, losses, or engagements of the said Association, but shall only be creditors of the said Association in respect of their several cash balances for the time being, and such interest thereon as aforesaid, and the report or statement of the amount of such interest from time to time, made by the Directors for the time being of the Association, shall be binding and conclusive on the said customers."

By order,

GEORGE CHAMBERS, General Manager.
Chief Offices, Unity-buildings, 10, Cannon-street, City.

Exhibitions, &c.

BURFORD'S PANORAMA of the

FALL and INTERIOR OF SEBASTOPOL is now Open, in Leicester-square, taken from the Malakoff, from Sketches by Captain VANSCHOTTE, Grenadier Guards, aided by photographic views; showing, with life-like fidelity, the city, fortifications, and suburbs, as seen immediately after the assault. The Battle of the Alma will shortly be closed, but the Bernese Alps are open. Admission, 1s. to each panorama.

FENTON'S CRIMEAN PHOTO-

GRAPHS.—The Exhibition of 350 Photographs, taken in the Crimea by Mr. ROGER FENTON, to which is added the collection taken by Mr. Robertson after the fall of Sebastopol, is open daily at the rooms, corner of St. James's-street, entrance Piccadilly, from 10 to 6. Admission, 1s.

MISS P. HORTON'S (Mr. and Mrs.

T. German Reed) new and popular ENTERTAINMENT, consisting of musical and characteristic illustrations, introducing a variety of amusing and interesting scenes from real life, with English, French, and Italian Songs, every Evening (except Saturday), at the Royal Gallery of Illustration, 14, Regent-street, commencing at Eight o'clock, and terminating at a Quarter-past Ten. Prices of admission, 2s. and 1s.; stalls, 3s., which can be secured at the Gallery during the day. A Morning Performance every Saturday, at Three o'clock. No performance on Saturday evenings.

EGYPTIAN HALL, Piccadilly.—The

marvellous Mechanical Figures, from the grand Paris Exposition, on View daily, from 11 to 5, and from 7 to 10. The most extraordinary exhibition in the world. Admission, 1s.; reserved seats, 2s. Children half-price.

BAZAAR.—Under the Patronage of

Her Most Gracious Majesty the Queen and His Royal Highness the Prince Albert.—The Committee of Management of the HOSPITAL for CONSUMPTION and DISEASES of the CHEST beg to announce that, in order to promote the fund for carrying on this national and now extensive Charity, the usefulness of which has been increased by accommodation for 130 additional patients, and the opening of the Sanatorium at Bournemouth, a GRAND BAZAAR will be held on its behalf in June next, and by the kindness of the Committee of the Toxophilite Society, in their beautiful grounds in the Regent's-park.

The friends and patrons of this valuable Institution are, therefore, earnestly and respectfully solicited to prepare such articles of work as they may consider suitable for the occasion, including paintings, drawings, &c., donations also of music, autographs, minerals, botanical specimens, and other articles, and flowers, or pecuniary aid, forwarded to the Hospital, will be gratefully received and acknowledged. Further particulars will be duly published.

PHILIP ROSE, Hon. Secretary,
OSBORN P. CROSS, Secretary.

Brompton.

LOVE'S LUCUBRATIONS.—Regent

Gallery.—New Mutative Costumes—New and Original Music—New Appointments—Novel Effects—Eccentric Patchkettle Folks, by Miss Julia Warman, composed by Mr. Van Noorden—Ventriloquism Extraordinary, &c. Every evening at 8 (except Saturday); Saturday at 3. Stalls, 3s.; area, 2s.; gallery, 1s. Tickets at Mitchell's Royal library, 23, Old Bond-street; and at the box-office, between 11 and 5.—Regent Gallery, 69, Quadrant, Regent-street.

THE only novelty in London is at

St. Martin's Hall.—Now open, daily, at 3 and 5, the exhibition of the WALPOLE ISLANDERS, from Lake Huron, including the great head chief Po-to-e-kie-sie, with his band of chosen warriors, their squaws, and children. Illustrated with a lecture by Mr. Henry Riecke, accompanied with descriptive music.—Admission—stalls, 2s.; reserved seats, 2s.; book, 1s. Stalls may be secured at Mitchell's Royal library, and at the hall, from 12 till 2. Managing Director, Mr. Van Hare.

LIVING PICTURES.—Mr. George

Buckland's new Musical and Pictorial Entertainment, Monday, May 20th, at the Regent Gallery, Regent-street.

A GRAND BAZAAR,

on FRIDAY and SATURDAY, 23rd and 24th MAY, 1856, at Leigham Court, Streatham, Surrey, under the patronage of

Her Most Gracious Majesty.
Her Royal Highness the Duchess of GLOSTER.
Her Royal Highness the Duchess of KENT.
Her Royal Highness the Duchess of CAMBRIDGE.
Her Royal Highness the Hereditary Grand Duchess of MECKLENBERG-STRELITZ.
Her Royal Highness the Princess MARY ADELAIDE.

The Duchess of Montrose
The Duchess of Manchester
The Duchess of Northumberland
The Duchess D. of Northumberland
Her Excellency Madame Van de Weyer
The Marchioness of Downshire
The Marchioness of Abercorn
The Marchioness Dowager of Ely
Frances Anne, Marchioness of Londonderry
The Marchioness of Clanricarde
The Marchioness of Ormonde
The Lady Charlotte Denison
The Countess of Derby
The Countess D. of Westmoreland
The Countess Cowper
The Countess of Lanesborough
The Countess of Desart
The Countess of Caledon
The Countess of Wilton
The Countess of Craven
The Countess Grey
The Countess of Verulam
The Countess of Yarborough

The Countess D. of Lichfield
The Lady Emily Peel
The Viscountess Falkland
The Viscountess Milton
The Viscountess Dungannon
The Viscountess Sydney
The Viscountess Combermere
The Lady M. C. Nisbett Hamilton
The Lady Jane Levett
The Lady Sarah Lindsay
The Lady Caroline Murray
The Lady Charlotte Schreiber
The Lady Selkirk
The Lady Sherborne
The Lady Mary Wood
The Hon. Lady Pearson
The Hon. Mrs. W. Ashley
The Hon. Mrs. C.E. Boothby
Lady Falkington
Lady Cotton Sheppard
The Lady Mayoress
Mrs. Jones, of Pantglas
Mrs. Philip Crawley
Mrs. Dawson
Mrs. S. H. Lee
Mrs. Oakes
Mrs. Rowland
And other Noble Personages.

In aid of the ROYAL ASYLUM of the St. ANN'S SOCIETY, by Voluntary Contributions affording Home, Clothing, Maintenance, and Education to Children of those once in prosperity, orphans or not, of any nation. The following ladies have already kindly consented to preside at stalls:—Her Grace the Duchess D. of Northumberland, the Right Hon. the Countess of Desart, the Right Hon. the Viscountess Combermere, the Right Hon. the Lady Selkirk, Mrs. Philip Crawley, Mrs. Walter Field, Mrs. S. H. Lee, Mrs. Tredwell, Mrs. Thos. Tredwell, &c., &c.

One of the stalls will be appropriated to fancy articles made purposely by the children.

Marquees, tents, flags, &c., have been most kindly granted by the Hon. the Board of Ordnance.

By the kind permission of J. Tredwell, Esq., the beautiful gardens and pleasure grounds of Leigham Court will be opened to visitors to the bazaar.

The new buildings of the St. Ann's Society, near to Leigham Court, will be also open to visitors. By permission of Colonel the Hon. G. F. Upton, C.B., the band of the Coldstream Guards (under the direction of Mr. Godfrey), and by permission of Colonel Ridley, the band of the Scots Fusilier Guards (under the direction of Mr. Bosc), will be in attendance each day.

Ices, confectionery, &c., will be supplied, on moderate terms, by Messrs. Ellis and Brown, late Farrance.

A ticket will be affixed to every article for sale, and no more than the price so marked will be received at the stalls.

The police in attendance will have proper regulations for carriages.

The Bazaar will be opened at One o'clock each day.

Admission on the first day, 2s. 6d. each; on the second day, 1s. each, at the gates; or tickets may be obtained from Mr. W. R. Sams, Royal Library, 1, St. James's street; Messrs. Bates and Son, 6, Ludgate-hill; Messrs. Henningham and Hollis, 5, Mount-street, Grosvenor-square; Messrs. Keith, Prowse, & Co., 48, Cheap-side; Mr. Mott, 76, Strand; Mr. R. W. Olivier, 19, Old Bond-street; Mr. J. A. Turner, 19, Poultry; at the Asylum; or at the Society's Offices.

EDWARD FREDERICK LEES, Secretary.
Office, 2, Charlotte-row, Mansion-house.

MR. ALBERT SMITH'S MONT

BLANC, Holland, Up the Rhine, and Paris, is now OPEN every evening (except Saturday), at 8 o'clock. Stalls, which can be taken from a plan at the box-office, every day between 11 and 4, without any extra charge, 3s.; Area, 2s.; Gallery, 1s. The Morning Representations take place every Tuesday, Thursday, and Saturday, at 3 o'clock.—Egyptian-hall.

MR. LAMBERT (Bass).—Letters relative to engagements to be addressed 51, Union-terrace, York.

ROYAL POLYTECHNIC.—Patron,

H.R.H. Prince Albert.—Whitsuntide Holidays.—A New and Grand Series of 40 magnificent Dioramic Pictures, illustrating Bunyan's Pilgrim's Progress, with appropriate music from Mendelssohn, Spohr, Haydn, and Handel, and Descriptive Lectures by the Rev. J. B. Brasted; New Lectures by J. H. Pepper, Esq., on the Moon Controversy, and other Scientific Subjects; the Historical Entertainment of Kenilworth, with new and beautiful Dioramic Effects, and description by F. Lenox Horne, Esq.; Graphic Pictures of the total destruction of Covent-garden Theatre; Engagement of G. Barker, Esq., for Lectures on Music, and of Madlle. Mundie and Herr Zirm for Performances on the Cither and the Emelynka; New and very large Model of Sebastopol, showing the Attack and Defence, and Mounting 2,000 Cannons and Mortars; Lectures by Mr. Wyld on the New Metal Aluminium, and on Herr Paul Pretsch's New Process of Galvanography, or Printing by Light and Electricity. Admission to the whole, 1s.; children and schools, half-price.

CRYSTAL PALACE. — FLOWER

SHOW.—The First Grand Horticultural Exhibition of the present year will be held on Saturday next, the 24th inst. Doors open at Twelve o'clock. Admission by Season Tickets, or by payment of Half-a-Guinea. Tickets for single admissions on this day may be purchased by Season Ticket Holders up to Friday the 23rd inclusive at 7s. 6d. each. These tickets may be obtained at the Crystal Palace, and of Mr. Sams, Mr. Mitchell, and Messrs. Keith, Prowse, and Co.

By order,
G. GROVE, Secretary.

Crystal Palace, May 15, 1856.

CRYSTAL PALACE. — FLOWER

SHOW.—TO GARDENERS.—No specimens can be entered for exhibition at the Flower Show on Saturday the 24th inst., after Tuesday next. Gardeners applying in writing to the Secretary on or before Wednesday next, the 21st inst., and producing satisfactory evidence of their employment, will receive Special Tickets admissible on payment of 5s. at the doors.

By order,
G. GROVE, Secretary.

Crystal Palace, May 15, 1856.

CRYSTAL PALACE, SYDENHAM.

—The PALACE and PARK are OPEN to the public on Mondays at 9 a.m.; and on Tuesdays, Wednesdays, and Thursdays, at 10 a.m., on which days the admission is One Shilling; and on Saturdays at noon, when the admission is Five Shillings—closing each day at 8 p.m. For Friday's arrangements, the days of the Grand Operatic Concerts, see special advertisements.

Tickets of admission for any of the above days, except Fridays, including conveyance by railway, may be obtained at the London-bridge Terminus, and at the several Agents in London.

Trains run from London-bridge to the Crystal Palace Station at 8.0 a.m., 9.0 a.m., 9.35 a.m., and every half-hour from 10.10 a.m. to 4.10 p.m., and at 4.25, 4.50, 5.25, 5.50, 6.10, 6.50, and 7.5 p.m., returning from the Crystal Palace station at short intervals throughout the day.

MR. W. S. WOODIN'S OLIO of

ODDITIES, 5p, instantaneous metamorphoses of voice, character, and costume, concluding with an impersonation of Madlle. Rachel as Camille in Les Horaces, TO-NIGHT, and every evening, at 8. Private Boxes and Stalls may be secured in advance, without extra charge.—Polygraphic-hall, King William-street, Charing-cross. A performance every Saturday morning at 2 o'clock, and evening at 8.

ROYAL BOTANIC SOCIETY,

Regent's-park. — The EXHIBITIONS of PLANTS, Flowers, and Fruit, in the Gardens of the Society, this season, will take place on Wednesday, May 28, June 18, and July 9; and of American Plants, Saturday, June 14.

Tickets of admission are now being issued, and can be obtained at the Gardens only, by orders from Fellows or Members of the Society, price, before Saturday, May 17, 4s.; after that day, 5s. each.

THE PORTLAND GALLERY, 316,

Regent-street, opposite the Polytechnic Institution. — THE NINTH ANNUAL EXHIBITION of the NATIONAL INSTITUTION of FINE ARTS is now OPEN from 9 till dusk. Admission, 1s. Catalogue, 6d. — BELL SMITH, Secretary.

THE NEW SOCIETY of PAINTERS

in WATER-COLOURS.—The Twenty-second Annual Exhibition is now open at their Gallery, 53, Pall-mall, near St. James's Palace, daily, from 9 till dusk. Admission, 1s. Season Tickets, 5s.—JAMES FAHNEY, Secretary.

Theatrical Announcements.**DRURY LANE—ENGLISH OPERA.**

—The 50th night of the English Opera Season. Unparalleled success of Rossini's Opera, "Cinderella," which is admitted by all who have witnessed it to be the grandest and most perfect representation ever produced; it will, consequently, and in compliance with the general wish of the public, be repeated every evening until further notice. Last eighteen nights of the celebrated American artists, Mr. and Mrs. J. W. Florence, who will appear in two pieces every evening.—On Monday, and during the week, the performances will commence with the laughable Piece, entitled MISCHIEVOUS ANNIE; or, A Lesson for Husbands. After which, at eight o'clock precisely, Rossini's transcendently successful Opera, CINDERELLA; or, The Fairy and the Little Glass Slipper. Characters by Miss Fanny Huddart, Miss Dyer, Messrs. Henry Haigh, Manvers, Durand, J. Halford, &c. To conclude with THE YANKEE HOUSEKEEPER, in which Mrs. J. W. Florence will sing the already remarkably attractive songs of "Bobbing Around" and "Polly, won't you try me, oh!" These American productions are vociferously encored nightly by audiences crammed to the ceiling.—Reduced prices as usual.

THEATRE ROYAL, HAYMARKET.

Monday, and during the week (Saturdays excepted), THE EVIL GENIUS; after which EL GAMBUSINO, the Mexican Gold Seeker; with GRIMSHAW, BAGSHAW, and BRADSHAW. Concluding with TOM THUMB. On Saturday, SHE STOOPS TO CONQUER. Perea Nena and the Spanish Dancers. After which (first time), a new farce. Concluding with TOM THUMB.

ROYAL PRINCESS'S THEATRE

—Under the management of Mr. CHARLES KEAN.—Monday, and during the week, THE VICTOR VANQUISHED. After which, THE WINTER'S TALE. Leantes, Mr. C. Kean; Hermione, Mrs. C. Kean.

STRAND THEATRE. — Manager,

Mr. T. PAYNE.—On Monday, and during the week, THE DEVIL'S IN IT. Characters by Messrs. Kinloch, Bender, Hall, Howard, and Misses Cleveland and Stevens. NO SONG NO SUPPER. Margaretta, Miss Thirlwall; Nelly, Miss Somers; Dorothy, Mrs. Woolledge; Endless, Mr. Geo. Cooke; Robin, Mr. Howard; Crop, Mr. Bender. 23, JOHN-STREET, ADELPHI. Tomkins, Mr. Van Buren. AND A BLOW IN THE DARK. Characters by Messrs. Geo. Cooke, Browning, Bender, Hall, &c., Misses Cleveland, Somers, and Bennett. On Thursday, for the Benefit of Mr. H. Butler, THE BELLE'S STRATAGEM and CHARLES II.

ASTLEY'S.

On Monday, May 19, and all the week, THE HORSE of the CAVERN; or, The Mounted Brigands of the Abruzzi. After which, LES RONDES DU CERCLE; or, Equestrian Acts in the Arena. To conclude with A GEM OF ART.

Musical Instruments.

ORGANS.—To be Sold, at very moderate prices, a variety of capital second-hand Organs, suitable for churches, rooms, &c., at J. W. WALKER'S, Organ Factory, 27, Francis-street, Tottenham-court-road, London. Also, the Organ by Lincoln, now in St. Barnabas Church, Kensington—has three rows of keys—in oak case—to replace which J. W. W. has a grand new organ in a forward state.—Particulars of the instruments forwarded on application.

Printed by MONTIMER and DABRY, at 140 and 141, Strand, in the Parish of St. Mary-le-Strand, in the County of Middlesex; and published by JOHN SMITH, at 141, Strand, London.—SATURDAY, May 17, 1856.